



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.

Instituted, 1822.

Incorporated by Royal Charter, 1830.

PATRONS :

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President : H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal : JOHN B. McEWEN, M.A., D.Mus.Oxon., F.R.A.M., F.R.C.M.

THE OPERA CLASS

Will give performances at

THE NEW SCALA THEATRE

PROPRIETOR : A. E. ABRAHAMS.

LICENSEE : D. A. ABRAHAMS.

LESSEES : CAHILL & LLOYD, LTD.

MANAGING DIRECTOR : FREDERICK G. LLOYD.

CHARLOTTE STREET, W.1.

THE OPERA PRODUCED BY

L. CAIRNS JAMES, Hon. R.A.M., and ISOBEL McLAREN, A.R.A.M.

DON GIOVANNI

(MOZART)

Tuesday and Wednesday, January 20th and 21st,

at 7.45 p.m.

Doors open at 7.15 p.m.

Conductor : B. WALTON O'DONNELL, M.V.O., F.R.A.M.

(By courtesy of the B.B.C.)

Orchestra Stalls 5/9, Stalls 3/6, Dress Circle 3/6, Circle 2/4, Upper Circle 1/2
(including tax in all cases).

Tickets may be booked in advance to all parts of the House, and can be obtained on and after **Monday, January 5th, 1931**, on application to the BOX OFFICE, Scala Theatre.
(Telephone : MUSEUM, 6010.)

Novello, Printers, London.

QUEEN'S HALL

(Sole Lessees : MESSRS. CHAPPELL & Co., LTD.)

"The Beatitudes"

(CÉSAR FRANCK)

BY THE

Royal Academy of Music
Choir and Orchestra

FRIDAY, 27th MARCH, 1931
2.30 p.m.

Chorus Master : ERNEST READ, F.R.A.M.

Conductor :

SIR HENRY J. WOOD

D.Mus., F.R.A.M., F.R.C.M.

Tickets may be had on application (accompanied by stamped and addressed envelope) to the Secretary, Royal Academy of Music, Marylebone Road, N.W.1.

Early application necessary.

SCALA THEATRE

CHARLOTTE STREET & TOTTENHAM STREET, TOTTENHAM COURT ROAD, W.1.

NEAREST TUBE STATION - - - GOODGE STREET.

Proprietor A. E. ABRAHAMS.
Lessees CAHILL & LLOYD, Ltd.
Manager WILLIAM A. GALTON.

Licensee D. A. ABRAHAMS.
Managing Director FREDERICK G. LLOYD.
Box Office Manager W. SPORREY.



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patrons:

HIS MAJESTY THE KING.
HER MAJESTY THE QUEEN.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.
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President: H.R.H. The Duke of Connaught and Strathearn, K.G.

Principal: John B. McEwen, M.A., D.Mus. Oxon., F.R.A.M., F.R.C.M.

PERFORMANCES

BY THE

OPERA CLASS 1931

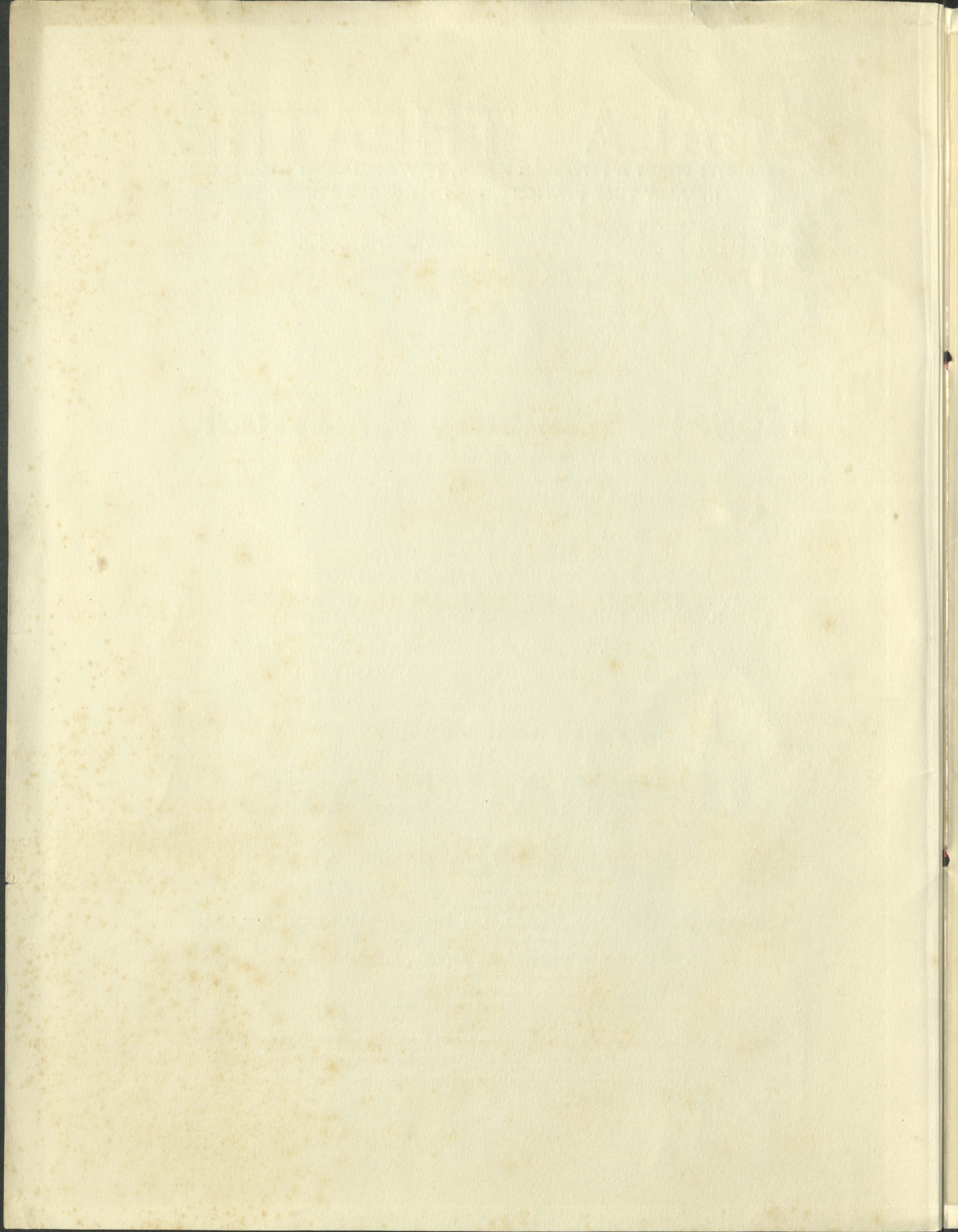
Opera produced by

L. CAIRNS JAMES, Hon. R.A.M. and ISOBEL McLAREN, A.R.A.M.

Conductor: **B. WALTON O'DONNELL, M.V.O., F.R.A.M.** (By Courtesy of the B.B.C.)

Extracts from the Rules made by the Lord Chamberlain.

1. The name of the actual and responsible Manager of the Theatre must be printed on every play bill.
2. The Public can leave the Theatre at the end of the performance by all exit and entrance doors.
3. The safety curtain must be lowered and raised in the presence of each audience.
4. All gangways, passages and staircases must be kept free from chairs or any other obstructions whether permanent or temporary.
5. Persons must not be allowed to stand or sit in any of the gangways intersecting seating, and standing can only be permitted in the gangways at the side of the seating, where there are no steppings.
6. Sufficient space must be left in gangways where standing is permitted for persons to pass easily to and fro and to have free access to the exits.
7. No smoking allowed.





ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W.1

PERFORMANCES

BY

THE STUDENTS

OF THE

OPERA CLASS—1931

“DON GIOVANNI”

Mozart

On Tuesday, 20th January, and Wednesday, 21st January,

at 7.45 p.m.

THE ROYAL ACADEMY OF MUSIC OPERA ORCHESTRA



MR. CAIRNS JAMES
Photo.
Central Photographic Co.



MISS ISOBEL McLAREN
Photo.
Lassalle.



MISS FLORA M. FAIRBAIRN
Photo.
Central Photographic Co.

The Royal Academy of Music Opera Orchestra

THE ORCHESTRA FOR THE OPERA

"DON GIOVANNI"

will be selected from the following:—

FIRST VIOLINS

Taylor, David
Allen, Joan
Bach, John S.
Górowski, John S.
Haynes, Esmé
Ludvipol, Marnina
Moonshine, Bernard E.
Mutter, Gordon
Parker-Smith, Geoffrey
Paulin, Sylvia
Simpson, Lisa
Stableforth, Eileen
Wright, James

VIOLONCELLOS

Thomas, David Ffrangcon
Burridge, Beryl
Hooton, Florence
Lipman, Mildred
McCarthy, Eileen
Rickelman, Boris

BASSOONS

Newton, Richard
Holbrooke, Gwydion
Vinter, Gilbert

HORNS

Savage, George
Smith, George W.

DOUBLE BASSES

Winterbottom, Charles
Gray, Charles H.
Sterling, Samuel
Tildesley, Richard

TRUMPETS

Solomon, John
Williams, Ralph

SECOND VIOLINS

Forbes, Watson
Jones, Thomas
Keiller, Pearl
Kushner, Maurice
Lett, Sheila
Marr, Beatrice
McCutcheon, Hugh
Nash, Norah
Roe, Margaret
Swanson, Elspeth
Vendrell, James
Walsworth, Ivor

FLUTES

Baldwin, Kathleen
Smith, Wilfred G.
Willoughby, George

TROMBONES

Stamp, Jesse
Garvin, A. T.
Evans, R.

TIMPANI

Askew, Norman

OBOES

Goossens, Léon J.
Black, John
McDonagh, J. A.

STAGE MUSIC

Smith, Gilbert (violin)
Hobbins, E. St. Clair (violin)
Lloyd, Megan (violoncello)
Beaven, Peter (violoncello)

VIOLAS

Lockyer, James T.
Arvon-Davies, Morfydd
Cottrell, Josephine
Edwards, Gwynne
Godfrey, Joan
North, Margery

CLARINETS

Kell, Reginald
Tranmer, Eileen

LIBRARIAN

Renaut, William E.

Conductor

B. WALTON O'DONNELL, M.V.O., F.R.A.M.

"DON GIOVANNI"

LIBRETTO BY LORENZO DA PONTE, ADAPTED FROM A SPANISH TALE
(English Version by EDWARD J. DENT)

MUSIC BY MOZART

Act I., Scene I. .. BEFORE THE PALACE OF THE COMMANDANT IN SEVILLE
„ Scene II. .. ANTECHAMBER AND BALLROOM IN DON GIOVANNI'S HOUSE
Act II., Scene I. A GARDEN
„ Scene II. A ROOM IN DONNA ANNA'S HOUSE
„ Scene III. A GRAVEYARD
„ Scene IV. DINING HALL IN DON GIOVANNI'S HOUSE

EPILOGUE.

CASTS:

	<i>January 20th.</i>	<i>January 21st.</i>
DONNA ANNA	Enid Leggett	Marian Murch
DONNA ELVIRA	Winifred Baines	Janet Hamilton-Smith
ZERLINA	Gwendoline Berryman	Mary Durham.
DON GIOVANNI	Clifford Deri	William Worsley
OCTAVIO	Alec John	James Topping
LEPORELLO	Edgar Elmes	James O'Neill
MASETTO	George Scott	George Scott
COMMANDANT	John Meirion	Norman Fulton

CHORUS OF PEASANTS, &c.:

Bernstein, Rose	Genn-Williams, Mary	Nelthropp, Kathleen
Collingwood, Angela	Green, Irene	Newport, Irene
Curtis, Minnie	Harrington, Molly	Page, Sarah E.
Davidson, Margaret	Haslett, Margaret	Rees-Jenkins, Margaret
Dulake, Philadelphia	Higham, Cicely	Robarts, Sadie
Fletcher, Dorothy	Hoy, Kathleen	Stevenson, Jessie
Gale, Muriel	Jones, Mary E.	Walker, Irene

ASSISTED BY MEMBERS OF THE LONDON OPERATIC CHOIR

Dances by Members of the R.A.M. Ballet Class

Dances arranged by FLORA M. FAIRBAIRN

<i>Conductor</i>	B. WALTON O'DONNELL, M.V.O., F.R.A.M.
<i>Opera produced by</i>	L. CAIRNS JAMES, Hon. R.A.M., and ISOBEL McLAREN, A.R.A.M.
<i>Stage Manager</i>	ISOBEL McLAREN, A.R.A.M.
<i>Assistant Stage Manager</i>	WINIFRED BAINES
<i>Chorus Master</i>	F. VIVIAN DUNN

SCENERY by "CAPE OF CHISWICK."

COSTUMES and PROPERTIES by CHARLES H. FOX, LTD.

FURNITURE BY JAMES S. LYON, LTD.

WIGS, etc., by BERT.

"DON GIOVANNI"

SYNOPSIS

ACT I.

Don Giovanni, carrying on his love affairs with three women at once and much embarrassed by the difficulties in which he finds himself, constitutes the story of the Opera.

Having assaulted Donna Anna—a lady of noble birth—in her father's house, he tries to make his escape when she screams for help. She follows him into the street to find out who the intruder is, and her father, hearing her cries, comes upon the scene and challenges Don Giovanni to fight. Giovanni kills him and then makes off with his servant Leporello. Meanwhile, Anna returns with her lover, Octavio, whose assistance she had gone to seek, and they find the body of her father, whose death they pledge themselves to avenge.

Next we are introduced to Donna Elvira who eloped from a convent with Giovanni only to be deserted. She encounters him unexpectedly and demands his reasons for leaving her, but Giovanni leaves Leporello to explain, and makes his escape.

Then come the peasants celebrating a wedding which is to take place between Zerlina and Masetto. Giovanni comes upon the scene, fancies Zerlina for himself, invites them all to a party at his house and leaves Leporello to entertain Masetto. Zerlina being a coquette by nature falls into the trap, and then screams for help from behind a screen whence Giovanni has led her. Leporello runs to shield his master as the party breaks into confusion and rushes to Zerlina's assistance. Giovanni, ever resourceful, drags Leporello out as the culprit, but does not count on meeting Octavio, Anna and Elvira, who have all entered masked in order to denounce him as a murderer, a fact of which they are now certain. Everyone cries for vengeance, but Giovanni, never at a loss, draws his sword and makes his escape through the crowd.

ACT II.

We first see Giovanni trying to compensate Leporello for all he has gone through for his (Giovanni's) benefit. Elvira appears on a balcony, and Giovanni seeing the opportunity for another adventure, hastily dresses Leporello in his clothes and, having serenaded her, leaves Leporello to impersonate him in making love to her. Giovanni then returns and frightens them both off, and proceeds with another serenade.

Masetto and his comrades then enter searching for Don Giovanni, but Giovanni, disguised as Leporello, again has the upper hand, and Masetto seeks consolation with Zerlina.



CONDUCTOR—B. WALTON O'DONNELL, M.V.O., F.R.A.M.

Photo,
Claude Harris, Ltd.



PRINCIPALS IN "DON GIOVANNI."

Photo.
Central Photographic Co.

SYNOPSIS (continued).

Then Leporello and Elvira return unknown to each other, and each is about to make good their escape in the darkness when Leporello is pounced upon by Masetto, Zerlina, Anna and Octavio, and, of course, mistaken for Giovanni. Elvira, under the same impression, begs for his life; then Leporello makes himself known and escapes. He next meets his master in a graveyard where, after recounting their adventures, they see the statue of the late Commandant, Donna Anna's father—and Giovanni bids Leporello invite it to supper. In fear and trembling Leporello does as he is bid, and the statue accepts.

As a finale, we have the supper party, into which Elvira bursts distractedly in a last effort to save Giovanni from sin. Then the Commandant enters and in his turn invites Giovanni to supper, and after warning him makes his exit. Giovanni is dragged down to hell.

The Epilogue points the moral of the story.

There will be an interval of twenty minutes between the Acts, fifteen minutes between Scenes I. and II. in Act I., and ten minutes between the Scenes in Act II.



Mr. F. VIVIAN DUNN
Photo.
Central Photographic Co.



Miss WINIFRED BAINES
Photo.
Central Photographic Co.

THE OPERA CLASS

The study of Opera is carried on in the Royal Academy of Music as an adjunct to the training of Singers, all of whom are expected to take part in this class.

The Course of Study comprises lessons in Singing, Stage Gesture, Stage-Craft and Diction, Dancing and General Musicianship. The Special Rehearsal Class meets in the Duke's Rehearsal Theatre twice a week.

Frequent performances of both Grand and Light Opera take place in the Academy Theatre and elsewhere throughout the year, and the objects of the Class are to enable every properly qualified student to gain experience in all kinds of rôles—principal and secondary.

COURSE OF STUDY.

SINGING, two lessons per week of one hour each in conjunction with one other Student.

STAGE GESTURE, two hours per week in class.

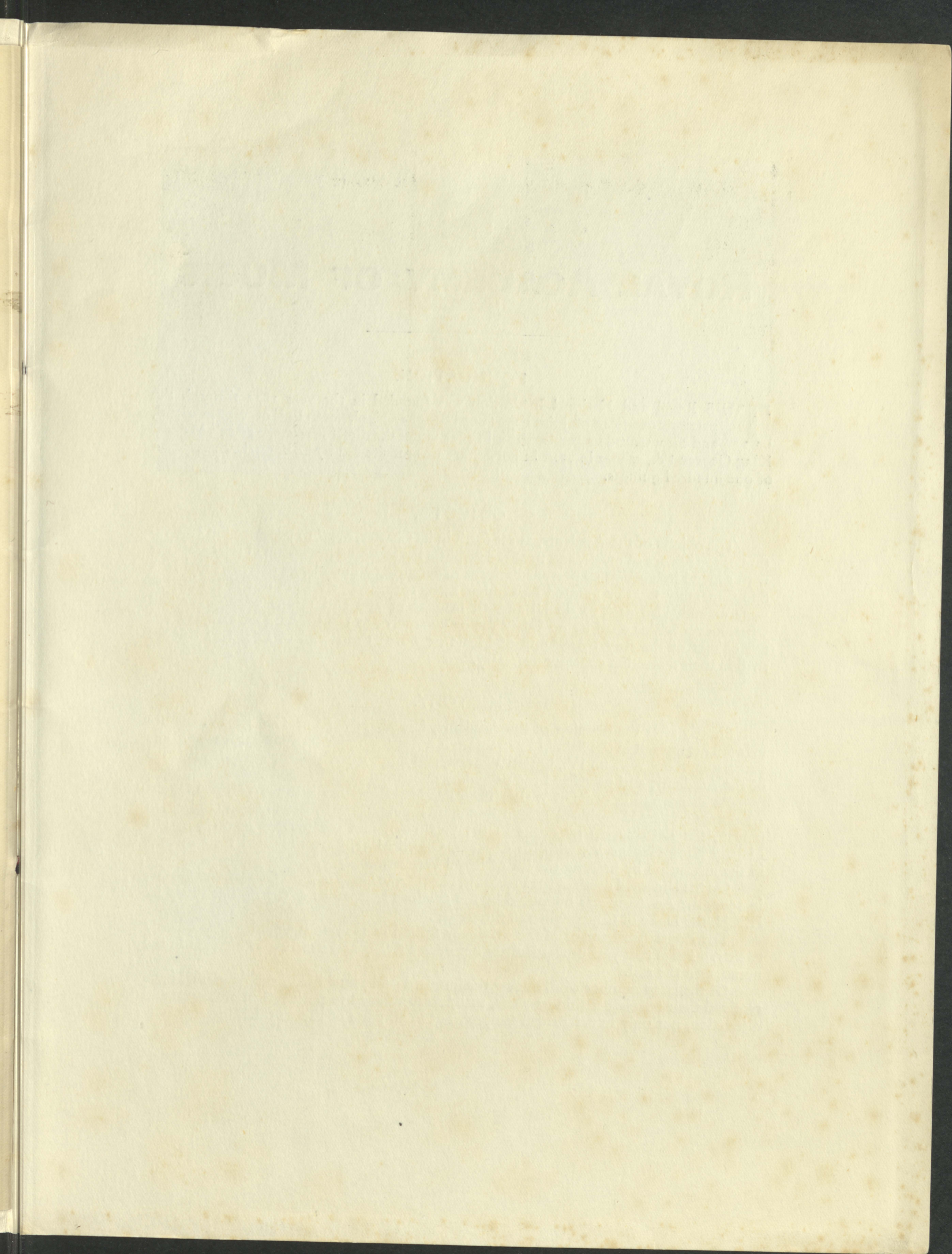
STAGE-CRAFT AND DICTION, one hour per week in class.

DANCING, one hour per week in class.

GENERAL MUSICIANSHIP, Pianoforte, Elements of Music, Harmony, and Aural Training as arranged by the Principal.

OPERA REHEARSAL CLASS, two-four hours per week.

The Fee for the Course is £14 14s. od. per Term.





ROYAL ACADEMY OF MUSIC

FOUNDATION.

THIS Royal and National Institution was founded in the year 1822 through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, and commenced its public work in 1823 under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual subscription of one hundred guineas.

OBJECTS.

The objects of the Academy, as set forth in its Charter, are "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof," and by a Supplementary Charter granted November 29th, 1910, the privileges of the Institution were extended so as "to do all and all manner of acts and things whatsoever and wheresoever which shall be necessary for or conducive to the effecting or carrying out the objects of the Royal Academy of Music or which the Board of Directors thereof shall in their discretion consider necessary."

HISTORY.

Shortly after the opening of the Academy, His Majesty King George IV. further evinced his interest in the School by granting it a Royal Charter on June 23rd, 1830. His successors, King William IV., Queen Victoria, and King Edward VII., were also Patrons of the Academy, and continued the pecuniary contribution to its funds.

As Prince and Princess of Wales, Their late Majesties King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in the year 1897, and the present Sovereign, His Majesty King George V., with his Consort, Queen Mary, have indicated their interest in the institution by heading the list of Royal Patrons.

On the lamented death of the President, H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The Royal Academy of Music originally started in 1823 with a studentship of only twenty. From that year onwards there has been a steady and continuous increase in the number on the roll.

Of the large number who, during the hundred odd years' life of the Academy, have received their training within its walls, many have attained to positions of eminence and distinction, not only in the British Empire, but in all parts of the world.



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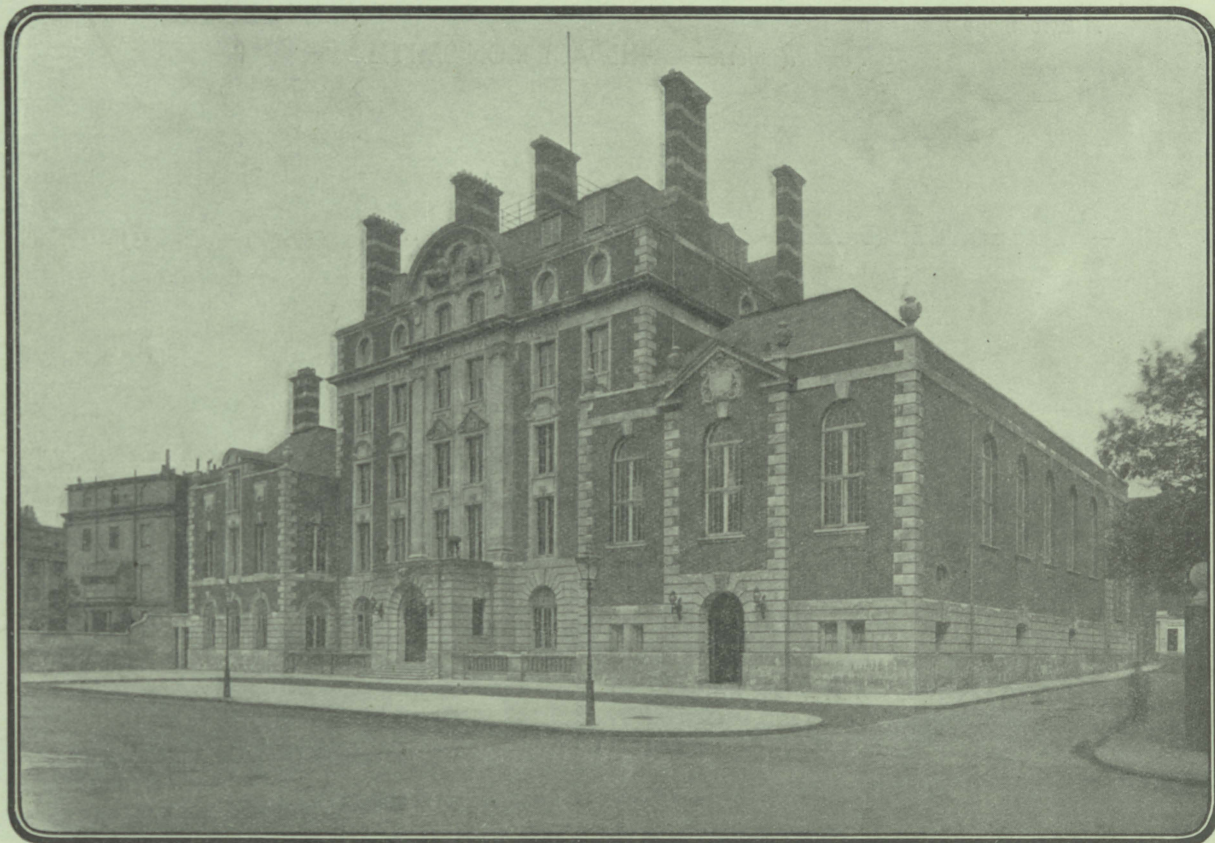


PHOTO BY ALEX. CORBETT

STUDENTS' ORCHESTRAL CONCERT

DUKE'S HALL

On Wednesday, 11th March, 1931, at 8 o'clock

CONDUCTOR :

SIR HENRY J. WOOD

D.Mus., F.R.A.M., F.R.C.M.

PROGRAMME

PRICE THREEPENCE

PROGR

The National Anthem—

CONCERTO in A minor, Op. 16 (1st Movement) *Grieg*

Allegro molto moderato

Solo Pianoforte—CYRIL ADDISON-SMITH

ARIA—"Thee nam'd I" (Parsifal—Act II.) *Wagner*

FREDA TOWNSON (*Kundry*)

VARIATIONS on a ROCOCO THEME, Op. 33 *Tchaikovsky*

Solo Violoncello—BORIS RICKELMAN

CONCERTO in D (Köchel v. 314) (1st Movement) *Mozart*

Allegro

Solo Flute—MARIANA HOPKINSON

SYMPHONIC POEM, No. 6—"François Villon" *William Wallace **

Conducted by the Composer

INTERVAL OF FIVE MINUTES

RAMME

em: "God Save the King"

CONCERTO in D minor for Two Violins (2nd & 3rd Movements) *Bach*
Largo ma non tanto
Allegro

First Solo Violin—DAVID TAYLOR
(Gowland Harrison Exhibitioner)

Second Solo Violin—FREDERICK GRINKE
(Associated Board Exhibitioner)

"CANTILENA" in D minor, Op. 51 *Susan Spain-Dunk **
Solo Clarinet—REGINALD KELL
Conducted by the Composer

ARIA—"Una furtiva lagrima" (L'Elisire d'Amore) *Donizetti*
WILLIAM BERNARD

SYMPHONY No. 101, in D, "The Clock" *Haydn*
Adagio
Andante
Menuetto
Finale—Vivace

* Ex-Student

CHAPPELL CONCERT GRAND PIANOFORTE

THE ORCHESTRA

First Violins.

TAYLOR, DAVID
GRINKE, FREDERICK O.
ALLEN, JOAN
BACH, JOHN S.
GÓROWSKI, JOHN S.
HAYNES, ESMÉ
JACQUES, SYLVIA
JEZARD, MARY E.
KEILLER, PEARL
KEMP, PHYLLIS
LINDSAY, MADELINE
LUDVIPOL, MARNINA
MANLY, EUGENIE
MARTIN, DAVID
MONSHINE, BERNARD E.
MUTTER, GORDON M.
NASH, NORAH
O'SULLIVAN, NOREEN
PAULIN, SYLVIA
PHILLIPS, CONSTANCE
SHARPE, KATHERINE B.
SMITH, GILBERT
SPIER, IRENE
STABLEFORTH, EILEEN
SWANSON, ELSPETH
VENDRELL, JAMES
WALSWORTH, IVOR
WRIGHT, FRANCES
WRIGHT, JAMES

Second Violins.

MELLOR, EILEEN
BAINBRIDGE, VERA
BAX, UNDINE
BECKTON, DOROTHY
BUTLER, NANCY
CAMPBELL, ELLA
CHETWYND, ELIZABETH
COATES, URSULA
EZEKIEL, RAMA
FABIAN, MAIE
FACER, TESSA
HOBBINS, E. ST. CLAIR
IVANOFF, NAIDA
JONES, THOMAS
KUSHNER, MAURICE L.
LETT, SHEILA
LUPTON, BETSY
MARR, BEATRICE
MOORE, CYNTHIA H.
NIELD, JOAN
PHILLIPSON, JOHN B.
REES, EDNA
RICE, MARY L.
ROE, R. E. MARGARET
SCHMEISING, WILHELMINA
TAYLOR, HELENA
VENABLES, KATHARINE
WALKER, VERA

Violas.

LOCKYER, JAMES T.
ARVON-DAVIES, MORFYDD
COTTRELL, JOSEPHINE
EDWARDS, GWYNNE
EULER, JOSEPHINE
GODFREY, JOAN
GRAINGER, EILEEN
NORTH, MARGERY
NYE, ENID
PRICE, HERA
TAYLOR, WALTER A.
THOMAS, PEGGY
WISEMAN, NANCY

'Cellos.

THOMAS, DAVID FFRANGCON
BEAVAN, PETER
BURRIDGE, BERYL
CLAPHAM, JOHN
DUROSE, MARJORIE
HARDING, MARY
HARRIS, DORIS
HOOTON, FLORENCE
JESSETT, ALICE
LIPMAN, MILDRED
LLOYD, MEGAN
MC CARTHY, EILEEN
RICKELMAN, BORIS
SOMECH, VERA
WHITBOURNE, MARGARET L.
WILSON, MARGARET C.

Double-Basses.

WINTERBOTTOM, CHARLES
GRAY, CHARLES H.
GREENISH, DORIS
LODGE, HARRY E.
SILVESTER, J. H.
STERLING, SAMUEL
TILDESLEY, RICHARD
WOOD, W. GEORGE

Flutes.

SMITH, WILFRED G.
WILLOUGHBY, GEORGE
BALDWIN, KATHLEEN¹
HOPKINSON, MARIANA

Piccolo.

WILLOUGHBY, GEORGE

Oboes.

GASKELL, HELEN
BLACK, JOHN
SANDIFORD, PEARL

Cor Anglais.

MACDONACH, J. A.

Clarinets.

DRAPER, HAYDN P.
KELL, REGINALD
TRANMER, EILEEN

Bass Clarinet.

DRAPER, MENDEL P.

Bassoons.

NEWTON, RICHARD
HOLBROOKE, GWYDION
BAKER, L. REID

Horns.

CURSUE, ALFRED J.
ALEXANDRA, JOHN W.
SAVAGE, GEORGE
SMITH, GEORGE W.

Trumpets.

SOLOMON, JOHN
WILLIAMS, RALPH
FENWICK, G.

Trombones.

STAMP, JESSE
GARVIN, A. T.
EVANS, ROBERT

Tuba.

BARLOW, HARRY

Timpani.

BENDER, CHARLES

Bass-Drum, Tambour de Provence, Triangle, Tambourine, Cymbals, &c.

GRADER, W. J.
ASKEW, NORMAN
MILNER, E. CECIL

Harp.

SIMON, ENID

Organ.

HAWKRIDGE, DOUGLAS L.

Librarian.

RENAUT, WILLIAM E.



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DUKE'S REHEARSAL THEATRE

DRAMATIC PERFORMANCES

OF

“TWELFTH NIGHT”

BY

WILLIAM SHAKESPEARE

GIVEN BY

STUDENTS OF THE ROYAL ACADEMY OF MUSIC

UNDER THE DIRECTION OF

A. ACTON-BOND, Hon. R.A.M.

ON

*Monday, Tuesday, Thursday and Friday,
16th, 17th, 19th and 20th March, 1931*

At 8 p.m.

PROGRAMME

-

-

-

-

-

PRICE TWOPENCE

PROGRAMME OF MUSIC



OVERTURE—"Dioclesian"	...	...	...	...	...	...	Purcell (Arr. Adam Carse*)
TWO DANCES from "Comus"	...	...	...	...	...	...	Arne (Arr. Adam Carse*)
SONGS—{ "Oh, Mistress mine" "Come away, Death" "Epilogue Song" }	...	...	...	...	...	...	Traditional (Arr. for String Quartet by Ivor Walsworth.) (Student)

and Traditional Incidental Music

ORCHESTRA

1st Violins

IVANOFF, Naida
JONES, Tom
MARR, Beatrix
MARTIN, David
MONSHINE, Bernard
MORRIS, Roland

2nd Violins

HOBBINS, Edgar St. Clair
KUSHNER, Maurice
LINDSAY, Madeleine
SADLER, Joan
WALSWORTH, Ivor

Violas

BACH, John S.
COTTRELL, Josephine
NORTH, Margery
TAYLOR, Walter

Violoncellos

BEAVAN, Peter
LIPMAN, Mildred
McCARTHY, Eileen
WILSON, Margaret C.

Double-Basses

GRAY, Charles H.
TILDESLEY, Richard

Stage Quartet

SMITH, Gilbert
(Violin)
SWANSON, Elspeth
(Violin)
TURNER, Lorna
(Viola)
† HOOTEN, Florence
(Violoncello)
‡ LLOYD, Megan
(Violoncello)

† Monday and Tuesday Performances.
‡ Thursday and Friday Performances.

Conductor—OTTO ERNST *

* Ex-Student

At the respective performances, the under-mentioned Senior Students who have rehearsed the play under the direction of A. ACTON-BOND, Hon. R.A.M., are in charge of the stage :

PATRICIA PELLOWE, BARBARA KELLY

Fights arranged by MDLLE. BERTRAND

General Stage-Managers : { ANNE V. BAKER
HELEN MACPHERSON

WIGS by "BERT." COSTUMES by "DOREEN ERROLL "

Lighting and Effects by CLIVE W. BLACK

DRAMATIS PERSONÆ



“TWELFTH NIGHT”

or

“What You Will”

A Comedy by

WILLIAM SHAKESPEARE

The Scene is a city in Illyria and a sea coast near it.

CHARACTERS (in order of their appearance)

			Monday and Tuesday	Thursday and Friday
Orsino, Duke of Illyria	...	...	William MacLurg	Elizabeth Hack
Curio	} Gentlemen attending the Duke	the	{ Katherine Levenson	Joan Westaway
Valentine)				Gladys Nyren
Viola, sister to Sebastian	...	...	Patricia Pellowe	Joan Rayner
A Sea-Captain, friend to Viola	...	...	George Scott	Mabel Short
Sir Toby Belch, uncle to Olivia	...	...	Norma Wilson	Barbara Kelly
Maria, waiting-woman to Olivia	...	...	Nancy Dugon	Molly Turner
Sir Andrew Ague-Cheek	...	...	Anne V. Baker	Helen MacPherson
Feste, the clown	...	...	Mariamné Newman	Marjorie Vine
Olivia, a rich Countess	...	...	Enid Percival	Doreen Radcliffe
Malvolio, steward to Olivia	...	...	Barbara Kelly	Dorothy Medd
Sebastian, brother to Viola	...	...	Joan Swan	Lyndall Frost
Antonio, a Sea-Captain, friend to Sebastian	...	...	Bruce Clark	Anna Labuschagne
Fabian, servant to Olivia	...	...	Vivienne Assersohn	Peggy de Fontaine
First Officer	...	...	Eleanor Dunlop	Eleanor Dunlop
Second Officer	...	...	Marjorie	Marjorie
			Cowper-Smith	Cowper-Smith
Priest	...	...	Nancy Nuttall	Nancy Nuttall
			Eleanor Dunlop	Eleanor Dunlop
			Marjorie	Marjorie
Lords, attending the Duke	...	...	Cowper-Smith	Cowper-Smith
			Evelyn Noxon	Evelyn Noxon
			Anne Heilbron	Anne Heilbron
Ladies, attending Olivia	...	...	Madeleine Veiner	Madeleine Veiner
			Gladys Nyren	Mariamné Newman
			Suzanne Botterell	Suzanne Botterell
Sailors	...	...	Eva Dawes	Eva Dawes
			Elizabeth Hack	Enid Percival
			Joan Rayner	Nancy Dugon
Pages	...	...	Lyndall Frost	Joan Swan
			David Martin	David Martin

There will be one interval of Twelve minutes.

The version used for these performances is the B.E.S.S. Shakespeare, edited by HOWARD de WALDEN and A. ACTON-BOND.



ROYAL ACADEMY OF MUSIC

OPERA AND DRAMATIC CLASSES

Courses of Study

OPERA

SINGING, two lessons per week of one hour each in conjunction with one other Student.
STAGE GESTURE (Class).
STAGE CRAFT (Class).
DANCING (Class).
GENERAL MUSICIANSHIP, Pianoforte, Elements of Music, Harmony, and Aural Training as arranged by the Principal.
OPERA REHEARSAL CLASS, twice per week.

DRAMA

DRAMATIC CLASS and one half-hour private lesson weekly (ELOCUTION).
SECOND STUDY, a Subject chosen by the Principal.
DEPORTMENT followed by Dancing.
ELEMENTS OF MUSIC followed by Aural Training, or LECTURES on English Literature.

ELOCUTION

PRINCIPAL STUDY—ELOCUTION, two weekly lessons of one hour each in conjunction with one other Student.
SECOND STUDY, a Subject chosen by the Principal.
DEPORTMENT followed by Dancing, or a LANGUAGE.
ELEMENTS OF MUSIC followed by Aural Training, or LECTURES on English Literature.

The Fee for each of the above Courses is £14 14s. per Term.



Royal Academy of Music

PRACTICE CONCERT

Under the direction of Miss DÉsirÉE MacEWAN, A.R.A.M.

On WEDNESDAY, 24th JUNE, 1931, at 8 p.m.

No Repetition of a Piece,
or recall of a Performer,
is allowed at these Meetings

Practice Concerts are Students' Meetings and are a part of the Educational Course.
Friends of Students who are present are expected to hear them with indulgence.

THE DOORS WILL BE CLOSED DURING EACH PIECE.

Those having to leave are requested to do so between the Pieces and not during the Music.

Titles of Works.					Names of Performers.
SONATA in A, Op. 2, No. 2 (1st Movement)—Pianoforte	Beethoven				LYDIA CLARKE
<i>Allegro vivace</i>					
ARIA—"They call me Mimi" (La Bohème)	Puccini				GLADYS RICHARDSON
(Accompanist—FRANCIS HAYNES)					
IMPROMPTU in B flat, Op. 142, No. 3—Pianoforte	Schubert				ANGELA BURNEY
RECITATION—"The Dancers"	John Freeman				ENA RANDALL †
PRELUDE } SARABANDE } from English Suite No. 3 in G minor—Pianoforte	Bach				DILYS EDWARDS
GIGUE }					
SONGS—{ "O leggiadri occhi belli"	Anon				JOYCE K. GAYFORD
{ "Bella porta di rubini"	Falconieri				
(Accompanist—MOLLIE ATKEY)					
SONATA in C (Köchel v. 330) (1st Movement)—Pianoforte	Mozart				MONICA LE MARE
<i>Allegro moderato</i>					
SONGS—{ "In questa tomba"	Beethoven				AGNES LEITCH
{ "The Praise of God"					
(Accompanist—FRANCIS HAYNES)					

INTERVAL OF FIVE MINUTES.

SONATA in E, Op. 109 (3rd Movement)—Pianoforte	Beethoven				LOIS HENDERSON
<i>Theme and Variations</i>					
SONG—"Sabbath morning at sea," Op. 37, No. 3 (Sea Pictures)	Elgar				JOYCE KEENE †
(Accompanist—KATHLEEN MURRAY)					
RECITATION—"The Final Mystery"	Henry Newbolt				ELAINE KELLAWAY †
SACRED SONG—"Jerusalem" (St. Paul)	Mendelssohn				SHEILA JOSEPH
(Accompanist—ENID NYE)					
SONATA in C, Op. 111 (1st and 2nd Movements)—Pianoforte	Beethoven				PHYLLIS SPURR
<i>Maestoso</i> <i>Allegro con brio appassionato</i>					
SONG—"A green cornfield"	Michael Head *				KATHLEEN NICHOLSON †
(Accompanist—PHYLLIS SPURR)					
SONATA No. 21 in C (1st and 2nd Movements)—Pianoforte	Haydn				EILEEN LAWLER
<i>Andante con espressione</i> <i>Rondo—Presto</i>					

* Ex Student. † Second Study.

CHAPPELL CONCERT GRAND PIANOFORTE

N.B.—Students are expected not to show discourtesy to their Fellow-Students by leaving before the end of the Programme.

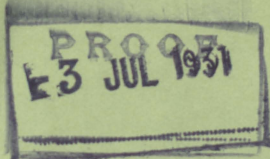
[P.T.O.]

FORTHCOMING SCHOLARSHIPS, PRIZES, etc.

Name of Prize, etc.	Subject for Competition	Last day for receiving Names	Date of Competition or Award
CHARLES LUCAS Prize	Composition	Entry closed	† Monday, 13th July
CUTHBERT NUNN Prize	Composition	„ „	† Wednesday, 1st July
WALTER MACFARREN Prize	Pianists	„ „	Saturday, 11th July
JULIA LENEY Prize	Harpists	„ „	Thursday, 9th July
JANET DUFF GREET Prize	Scholarship-holders	„ „	Saturday, 11th July
The ALBANESI Prize	Pianists	„ „	Thursday, 25th June
ISABEL JAY MEMORIAL Prize	Sopranos	„ „	Friday, 3rd July
LIONEL MONKTON Scholarship	Composition	„ „	Tuesday, 30th June (Vivâ Voce)
J. & J. BROUGH Prize	Violinists	„ „	Thursday, 2nd July
CECIL MARTIN Prize	Elocutionists	„ „	Monday, 29th June
PAREPA-ROSA Prize	Sopranos	„ „	Wednesday, 1st July
BLUMENTHAL Scholarship	Composition	Monday, 27th July	On a date to be announced
ROSS Scholarship	Female Voices	(and Compositions) Monday, 27th July	„ „ „

† On or about this date

*For further particulars see Scholarships and Prizes Prospectus,
obtainable on application to the Secretary.*



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Sir JOHN B. McEWEN, M.A., D.Mus., Oxon., F.R.A.M., F.R.C.M.

DUKE'S THEATRE OPERA PERFORMANCES

“SISTER ANGELICA”

- *Puccini*

PRECEDED BY

THE PROLOGUE AND ACT I, SCENE 2

“I PAGLIACCI”

- - - *Leoncavallo*

BY

STUDENTS OF THE OPERA CLASS

ON

Tuesday, Thursday and Saturday, 21st, 23rd, & 25th July, 1931

At 8 p.m.

Conductor - - B. WALTON O'DONNELL, M.V.O., F.R.A.M.

(By courtesy of the B.B.C.)

PROGRAMME

PRICE THREEPENCE

THE ORCHESTRA

First Violins

TAYLOR, DAVID
GILBERT, MAX
GOROWSKI, JOHN
KEILLER, PEARL
MARTIN, DAVID
MONSHINE, BERNARD E.
STABLEFORTH, EILEEN

Second Violins

FORBES, WATSON
NASH, NORAH
O'SULLIVAN, NOREEN
PHILLIPS, CONSTANCE
WALSWORTH, IVOR

Violas

LOCKYER, JAMES T.
GRAINGER, EILEEN
NORTH, MARGERY
NYE, ENID A.

Violoncellos

RICKELMAN, BORIS
BEAVAN, PETER H.
HOOTON, FLORENCE

Double Basses

WINTERBOTTOM, CHARLES
GRAY, CHARLES H.

Flutes

SMITH, WILFRED G.
WILLOUGHBY, GEORGE
HOPKINSON, MARIANA

Piccolo

WILLOUGHBY, GEORGE

Oboe

MASSON, ESTELLE

Cor Anglais

KEEL, MARY G.

Clarinets

KELL, REGINALD
TRANMER, EILEEN

Bassoons

HOLBROOKE, GWYDION

Horns

CURSUE, ALFRED J.
SAVAGE, GEORGE
WEST, R.
SMITH, GEORGE W.

Trumpets

SOLOMON, JOHN
FENWICK, G.

Trombones

STEAD, FRANCIS
GARVIN, A. T.
EVANS, R.

Bass Tuba

BARLOW, HARRY

Timpani

MILNER, E. CECIL

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GRADER, W. J.
BOWMAN, GEORGE
PALMER, C. KING

Celeste

BURGES, PETER

Harp

SIMON, ENID

Librarian

RENAUT, W. E.

CONDUCTOR - - B. WALTON O'DONNELL, M.V.O. F.R.A.M.

<i>Producer and Stage Manager</i>	...	...	...	...	...	ISOBEL McLAREN, A.R.A.M.
<i>Assistant Stage Manager</i>	...	...	...	...	...	WINIFRED BAINES
<i>Chorus Master</i>	...	...	...	...	...	F. VIVIAN DUNN

Scenery by CLIVE W. BLACK
Costumes by CHARLES H. FOX, Ltd.
Lighting and Effects by CLIVE W. BLACK

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Words and Music by LEONCAVALLO.
(English Adaptation by FREDERICK WEATHERLEY)

THE PROLOGUE WILL BE SUNG BY CLIFFORD DERI

ACT 1, SCENE 2 ... THE ENTRANCE TO A VILLAGE, WHERE TWO ROADS MEET

CASTS :

			JULY 21st	JULY 23rd	JULY 25th
NEDDA	...	...	Irene Morden	Dorothy Stanton	Jean Mackenzie-Greive
CANIO	...	...	William Bernard	James Topping	Alec John
TONIO	...	...	George Scott	George Scott	George Scott
PEPPE	...	...	Alec John	Alec John	William Bernard
SILVIO	...	...	Clifford Deri	Clifford Deri	Clifford Deri

INTERVAL OF TWENTY MINUTES

"SISTER ANGELICA"

Libretto by GIOVACCHINO FORZANO.
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THE ABBESS	...	...	Irene Newport	Sadie Robarts	Helena Ackland
THE MONITOR	...		Cicely Higham	Phyllis Bartle	Molly Guthrie
MISTRESS OF THE NOVICES			Rose Bernstein	Muriel Simpson	Muriel Gale
OSMINA	...	...	Angela Collingwood	Mary Genn-Williams	Joan Elkan
DOLCIRA	...	...	Beryl K. King	Gwendoline Berryman	Dorothy Fletcher
FIRST TOURIÈRE	...		Sadie Silverman	Olga Pett-Ridge	Betty Page
SECOND TOURIÈRE	...		Edna Juster	Agnes Leitch	Edna Juster
NOVICE	...	...	Vera Dumain	Margaret Norris	José Leake
LAY SISTER	...	...	Olga Pett-Ridge	Olga Pett-Ridge	Olga Pett-Ridge
LAY SISTER	...	...	Kathleen Nelthropp	Molly Harrington	Joan Lamb
LUCILLA	...	...	Margaret Rees-Jenkins	Margaret Rees-Jenkins	Margaret Rees-Jenkins

CHORUS OF SISTERS, NOVICES, ETC.

* Ex Student



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STAGE-CRAFT AND DICTION, one hour per week in class.

DANCING, one hour per week in class.

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Conductor YORK BOWEN, F.R.A.M.



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DUKE'S THEATRE

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“SISTER ANGELICA”

- *Puccini*

FOLLOWED BY

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- - - *Leoncavallo*

BY

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ON

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PROGRAMME

PRICE THREEPENCE

THE ORCHESTRA

First Violins

TAYLOR, DAVID
GILBERT, MAX
GÓROWSKI, JOHN
KEILLER, PEARL
MARTIN, DAVID
MONSHINE, BERNARD E.
STABLEFORTH, EILEEN

Second Violins

FORBES, WATSON
NASH, NORA
O'SULLIVAN, NOREEN
PHILLIPS, CONSTANCE
WALSWORTH, IVOR

Violas

LOCKYER, JAMES T.
NORTH, MARGERY
NYE, ENID A.
TURNER, LORNA

Violoncellos

RICKELMAN, BORIS
BEAVAN, PETER H.
HOOTON, FLORENCE

Double Basses

WINTERBOTTOM, CHARLES
GRAY, CHARLES H.

Flutes

SMITH, WILFRED G.
WILLOUGHBY, GEORGE
HOPKINSON, MARIANA

Piccolo

WILLOUGHBY, GEORGE

Oboe

BRAND, J. R.
MASSON, ESTELLE

Cor Anglais

KEEL, MARY G.

Clarinets

KELL, REGINALD
TRANMER, EILEEN

Bassoons

VINTER, GILBERT
HOLBROOKE, GWYDION

Horns

CURSUE, ALFRED J.
SAVAGE, GEORGE
WEST, R.
SMITH, GEORGE W.

Trumpets

SOLOMON, JOHN
FENWICK, G.

Trombones

STEAD, FRANCIS
GARVIN, A. T.
EVANS, R.

Bass Tuba

BARLOW, HARRY

Timpani

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Bass Drum, Cymbals, Triangle, Glockenspiel, Bells, etc.

GRADER, W. J.
BOWMAN, GEORGE
PALMER, C. KING

Celeste

COBBETT, DOROTHY

Harp

KING, GRETEL

Organ

LAWLESS, CARMELITA

Librarian

RENAUT, W. E.

CONDUCTOR - - B. WALTON O'DONNELL, M.V.O., F.R.A.M.

<i>Producer and Stage Manager</i>	...	...	...	...	...	ISOBEL McLAREN, A.R.A.M.
<i>Assistant Stage Manager</i>	...	...	...	...	...	WINIFRED BAINES
<i>Chorus Master</i>	...	...	...	...	...	F. VIVIAN DUNN

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Music by GIACOMO PUCCINI.*

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THE ABBESS	...	Irene Newport	Sadie Robarts	Helena Ackland
THE MONITOR	...	Cicely Higham	Phyllis Bartle	Molly Guthrie
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OSMINA	...	Angela Collingwood	Mary Genn-Williams	Joan Elkan
DOLCINA	...	Gwendoline Berryman	Beryl K. King	Dorothy Fletcher
FIRST TOURIÈRE	...	Sadie Silverman	Olga Pett-Ridge	José Leake
SECOND TOURIÈRE	...	Edna Juster	Agnes Leitch	Edna Juster
NOVICE	...	Vera Dumain	Margaret Norris	Sheila Joseph
LAY SISTER	...	Olga Pett-Ridge	Angela Collingwood	Betty Page
LAY SISTER	...	Kathleen Nelthropp	Molly Harrington	Joan Lamb
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SILVIO	...	Clifford Deri	Clifford Deri	Clifford Deri

* Ex Student



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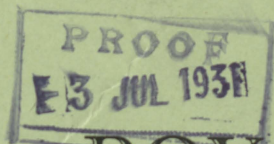
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PROGRAMME - - - - - PRICE THREEPENCE

THE ORCHESTRA



First Violins

GRINKE, FREDERICK
BACH, JOHN S.
LUDVIPOL, MARNINA
MUTTER, GORDON
PARKER-SMITH, GEOFFREY
SMITH, DORIS
SWANSON, ELSPETH

Second Violins

MELLER, EILEEN
KUSHNER, MAURICE L.
MANLY, EUGENIE
MARR, BEATRICE
PAULIN, SYLVIA

Violas

LOCKYER, JAMES T.
ARVON-DAVIES, MORFYDD
COTTRELL, JOSEPHINE
TURNER, LORNA

Violoncellos

CLAPHAM, JOHN
LLOYD, MEGAN
MC CARTHY, EILEEN

Double-Basses

WINTERBOTTOM, CHARLES
TILDESLEY, RICHARD

Flutes

STUCKEY, JESSIE
BALDWIN, KATHLEEN

Piccolo

BALDWIN, KATHLEEN

Oboes

MASSON, ESTELLE

Clarinets

TRANMER, EILEEN
DONINGTON, MARY

Bassoons

VINTER, GILBERT
HOLBROOKE, GWYDION

Horns

CURSUE, ALFRED J.
SAVAGE, GEORGE
WEST, R.
SMITH, GEORGE W.

Trumpets

SOLOMON, JOHN
FENWICK, G.

Trombones

STEAD, FRANCIS E.
GARVIN, A. T.
EVANS, R.

Timpani

MILNER, E. CECIL

Side Drum,

Bass Drum, Cymbals

GRADER, W. J.
BOWMAN, GEORGE
PALMER, C. KING

Harp

KING, GRETEL

Librarian

RENAUT, W. E.

Conductor—YORK BOWEN, F.R.A.M.

<i>Producer and Stage Manager</i>	...	...	...	...	ISOBEL McLAREN, A.R.A.M.
<i>Assistant Stage Manager</i>	...	...	...	...	WINIFRED BAINES
<i>Assistant Conductor</i>	...	...	...	...	F. VIVIAN DUNN

Fights arranged by M'ELLE BERTRAND

Scenery by CLIVE W. BLACK

Costumes by CHARLES H. FOX, LTD.

Lighting and Effects by CLIVE W. BLACK

Wigs by "BERT."

“ROMEO AND JULIET”



Libretto by JULES BARBIER and MICHEL CARRÉ.

(English Version by H. B. FARNIE.)

Music by GOUNOD.

ACT	I.	-	-	-	-	Capulet's House
"	II.	-	-	-	-	Capulet's Garden
"	III, Scene	I	-	-	-	Friar Lawrence's Cell
"	"	"	II	-	-	A public place
"	IV.	-	-	-	-	Juliet's Room
"	V.	-	-	-	-	The Tomb

CASTS :

						JULY 22nd	JULY 24th
JULIET (Acts I, II, and III)	-	-	-	-	-	1 Joan Coxon	Philadelphia Lee
" (Acts IV and V)	-	-	-	-	-	2 Violet Day	Mary Durham
ROMEO	-	-	-	-	-	3 Alec John	James Topping
TYBALT	-	-	-	-	-	4 William Bernard	William Bernard
PARIS	-	-	-	-	-	5 Gordon Macdonald	Gordon Macdonald
FRIAR LAWRENCE	-	-	-	-	-	6 John Meirion	James O'Neill
GERTRUDE	-	-	-	-	-	7 Cicely Higham	Helena Ackland
MERCUTIO	-	-	-	-	-	8 Clifford Deri	Ernest Davies
CAPULET	-	-	-	-	-	9 Edgar Elmes	John Meirion
STEPHANO	-	-	-	-	-	10 Mary Genn-Williams	Molly Guthrie
GREGORIO	-	-	-	-	-	11 George Scott	George Scott
DUKE	-	-	-	-	-	12 Eric Sivyver	Eric Sivyver
PAGE (to Mercutio)	-	-	-	-	-	13 José Leake	José Leake
PAGE (to Capulet)	-	-	-	-	-	14 Cicely Adams	Cicely Adams
LADIES	-	-	-	-	-	15 Helena Ackland	Joan Coxon
						16 Mary Durham	Violet Day
						17 Molly Guthrie	Mary Genn-Williams
						18 Philadelphia Lee	José Leake
NOBLES	-	-	-	-	-	19 Bruce Clark	Bruce Clark
						20 Ernest Davies	Clifford Deri
						21 James O'Neill	Alec John
						22 James Topping	Eric Sivyver

There will be an Interval of Ten Minutes between the Acts.



ROYAL ACADEMY OF MUSIC

THE OPERA CLASS

The study of Opera is carried on in the Royal Academy of Music as an adjunct to the training of Singers, all of whom are expected to take part in this class.

The Course of Study comprises lessons in Singing, Stage Gesture, Stage-Craft, and Diction, Dancing and General Musicianship. The Special Rehearsal Class meets in the Duke's Rehearsal Theatre twice a week.

Frequent performances of both Grand and Light Opera take place in the Academy Theatre and elsewhere throughout the year, and the objects of the Class are to enable every properly qualified student to gain experience in all kinds of rôles—principal and secondary.

COURSE OF STUDY

SINGING, two lessons per week of one hour each in conjunction with one other Student.

STAGE GESTURE, two hours per week in class.

STAGE-CRAFT AND DICTION, one hour per week in class.

DANCING, one hour per week in class.

GENERAL MUSICIANSHIP, Pianoforte, Elements of Music, Harmony, and Aural Training as arranged by the Principal.

OPERA REHEARSAL CLASS, two-four hours per week.

The Fee for the Course is £14 14s. 0d. per Term.

THE OPERA CLASS are also giving performances of

“SISTER ANGELICA” Puccini

Preceded by the Prologue and Act I, Scene II, of

“I PAGLIACCI” Leoncavallo

On TUESDAY, THURSDAY, and SATURDAY, 21st, 23rd, and 25th JULY, 1931,
at 8 p.m.

Conductor - B. WALTON O'DONNELL, M.V.O., F.R.A.M.

THE R.A.M. CLUB

FOUNDED 1889.

President - MAJOR-GENERAL G. SIDNEY CLIVE, C.B., C.M.G., D.S.O.

Hon. Secretary - - - - - A. BRIAN NASH, A.R.A.M.

Social & Musical Meeting

On Friday, 6th November, 1931

AT THE

ROYAL ACADEMY OF MUSIC

RECEPTION by THE PRESIDENT

At 8.0 p.m.

Vite

and the PRESIDENT (*Pianoforte*).

SONGS—

Pleading	...	...	...	...	...
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Spring } from Song Cycle "Seasons" ...
Summer }

Spring is at the door

Love went a riding

MAY BLYTH

Accompanist : MYERS FOGGIN

QUARTET, G major

Allegretto semplice

Lento e molto espressivo

Rondo, allegro vivace

SIDNEY GRILLER (1st Violin)

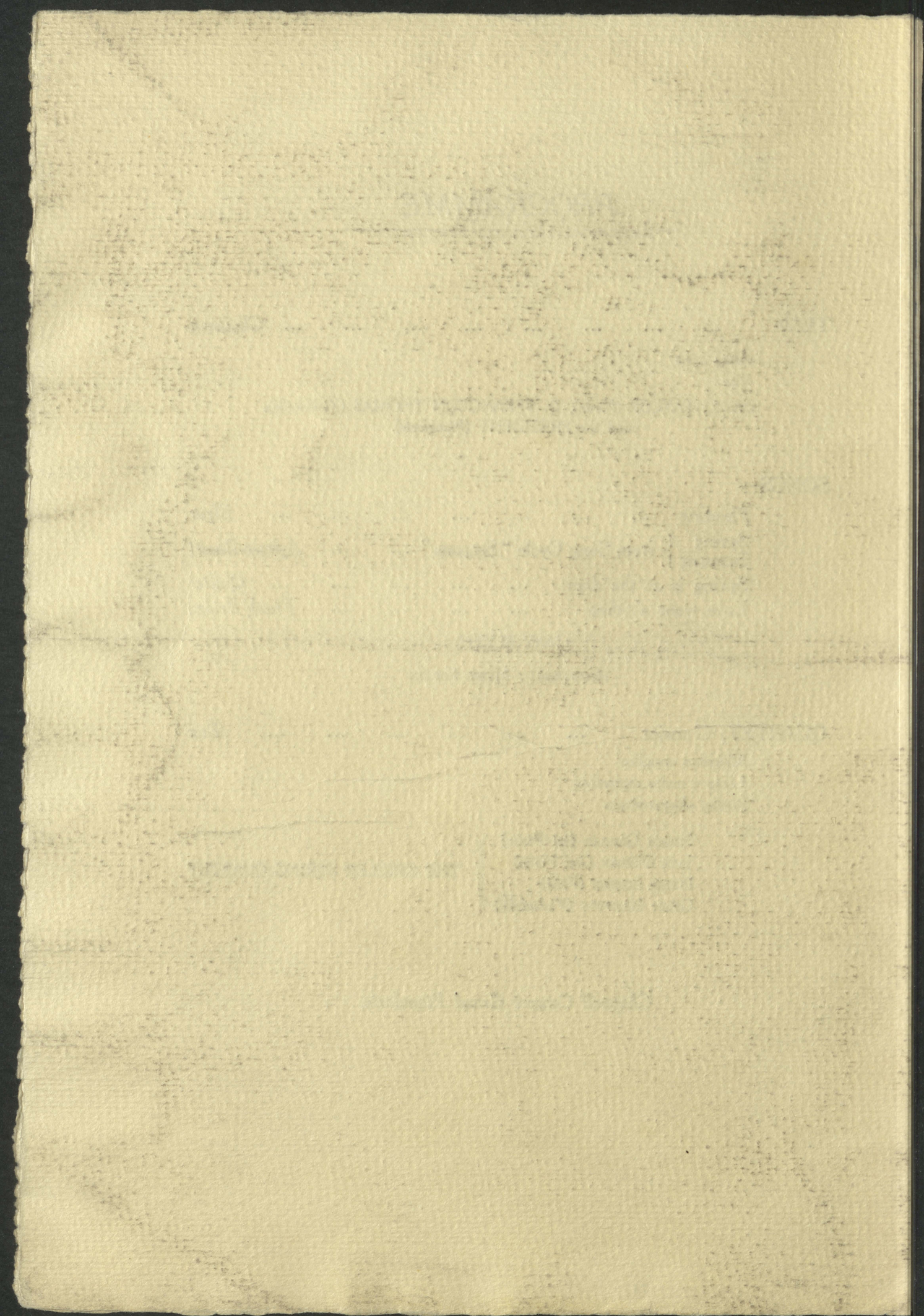
JACK O'BRIEN (2nd Violin)

PHILIP BURTON (*Viola*)

COLIN HAMPTON (*Violoncello*)

THE GRILLER STRING QUARTET

Chappell Concert Grand Pianoforte





Royal Academy of Music

THE FOLLOWING LECTURES, CONCERTS, &c.

WILL BE GIVEN DURING THE

"REVIEW WEEK" from the 30th NOVEMBER to the 5th DECEMBER, 1931.

Tickets for the Lectures are enclosed.

Students *must* attend those Lectures for which their tickets are stamped in *red*, unless they have special permission from the Principal to be absent. Failure to attend will disqualify the Student concerned for any Award at the Annual Examination.

The tickets at each Lecture will be collected by the attendants, and should have written upon them the name of the student who uses them.

MONDAY, 30th NOVEMBER

- 10 a.m. LECTURE "Some Aspects of Interpretation in Pianoforte Playing"
—ERIC GRANT, A.R.A.M.
12 noon LECTURE "Opera"—FERRUCCIO BONAVIA.
3 p.m. CHAMBER CONCERT.

TUESDAY, 1st DECEMBER

- 10 a.m. LECTURE "Common Sense in relation to Voice Production and Professional Work"
—HOWARD FRY, A.R.A.M.
12 noon LECTURE "Modernism in Art"—The Rev. GREVILLE COOKE, M.A., B.Mus., F.R.A.M.
2 p.m. ORCHESTRAL REHEARSAL.

WEDNESDAY, 2nd DECEMBER

- 10 a.m. LECTURE "The Joy of Working"—KATIE THOMAS, F.R.A.M.
12 noon LECTURE "Brass Instruments and how to play them"—HARRY BARLOW.
8 p.m. FORTNIGHTLY CONCERT.

THURSDAY, 3rd DECEMBER

- 10 a.m. LECTURE "At the Pianoforte"—what this implies?—HAROLD CRAXTON, Hon. R.A.M.
12 noon LECTURE "Why Teach Music?"—FRANK ROSCOE, M.A.,
Secretary, The Royal Society of Teachers.
3 p.m. CONCERT String Orchestra, under the direction of HERBERT MURRILL, B.A.
Solo Pianoforte—Margaret Good.

FRIDAY, 4th DECEMBER

- 10 a.m. LECTURE "The Violoncello"—DOUGLAS CAMERON, A.R.A.M.
12 noon LECTURE "Vox Humana"—VERA BERINGER.
3 p.m. CONCERT Choral and Vocal Ensemble under the direction of
ERNEST READ, F.R.A.M.

SATURDAY, 5th DECEMBER

- 10 a.m. LECTURE-RECITAL "Contemporary String Quartet Writing"
—H. V. JERVIS-READ, A.R.A.M.
Quartet ... { ESMÉ HAYNES (1st Violin) EILEEN GRAINGER (Viola)
BEATRIX MARR (2nd Violin) EILEEN MCCARTHY (Violoncello)
12 noon LECTURE-RECITAL "Folk Songs and Ballads"—STEUART WILSON.
Accompanist—Jean Hamilton.
8 p.m. STUDENTS' DANCE Reception by Madame Rosina Buckman.

A. ALGER BELL,
Secretary.



ROYAL ACADEMY *of* MUSIC

YORK GATE, MARYLEBONE ROAD, N.W.1

INSTITUTED, 1822

INCORPORATED BY ROYAL CHARTER, 1830

Patrons:

HIS MAJESTY THE KING

HER MAJESTY THE QUEEN

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

H.R.H. THE PRINCESS LOUISE (DUCHESS OF ARGYLL)

President:

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Principal:

Sir JOHN B. McEWEN, M.A., D.Mus., Oxon.

DUKE'S THEATRE

DRAMATIC PERFORMANCES

A PANTOMIME

"JACK and JILL and the HAVEBEENSTALK"

(THOMAS EVELYN ELLIS)

GIVEN BY

STUDENTS OF THE ROYAL ACADEMY OF MUSIC

UNDER THE DIRECTION OF

A. ACTON-BOND, Hon. R.A.M.

ON

Tuesday and Wednesday, 8th and 9th December, 1931

At **8** p.m.

PROGRAMME

- - - -

PRICE THREEPENCE

“JACK and JILL and the HAVEBEENSTALK ”

A Pantomime in Three Acts

BY

THOMAS EVELYN ELLIS

Act I, Scene i Outside the Farm, Evening.
Scene ii Inside the Farm, the following morning.
Act II, Scene i The Ogre's Castle.
Scene ii The same, the following evening.
Scene iii The Ogre's Dining Room.
Act III Inside the Farm, the following morning.

Time ... Relative, Business as usual.

There will be an Interval of Fifteen minutes between the Acts.

A Students' Orchestra
will play the Special Music composed by IVOR WALSWORTH (Student)

Conductor OTTO ERNST*

* Ex-Student.

Dances arranged by NOREEN BUSH.

The undermentioned students, who have rehearsed the play under the direction of
A. ACTON-BOND, Hon. R.A.M., are in charge of the stage :

MOLLY TURNER, NANCY DUGON.

Costumes kindly lent by Lord Howard de Walden and Eve Acton-Bond,

Scenery lent by Lord Howard de Walden, painted by Frank Goulding.

General Stage Managers { MABEL SHORT.
JOAN SWAN.

Wigs by “Bert.”

Lighting and Effects by Clive W. Black.

DRAMATIS PERSONÆ



(In order of their appearance)

<i>Tuesday</i>					<i>Wednesday</i>				
Jack	1	Nancy Dugon			Molly Turner	23			
Jill	2	Gwen Barclay			Elizabeth Hack	-			
Agnes (the cow)	3	Mary Weightman			Nancy Nuttall	✓			
	4	Algie Johnston			Gwen Barclay	✓			
Susan	5	Joan Swan			Suzanne Botterell	-			
Pedlar	6	Nancy Nuttall			Marjorie Bakewell	-			
Rosemary	7	Sheila Crabtree			Viola Stimson	-			
McTavish	8	Eric Sivyer			Anna Labuschagne	-			
Wireless	9	Annie Friddle			Marjorie Cowper-Smith	✓			
Ogress	10	Mabel Short			Valerie Bechervaise	-			
Ogre	11	Vivienne Assersohn			Vivienne Assersohn	✓			
Dragon	12	Gladys Nyren			Gladys Nyren	✓			
Butler	13	Phyllis Jewell			Phyllis Jewell	✓			
Sleeping Beauty	14	Marjorie Cowper-Smith			Mary Weightman	✓			
Prince Charming	15	Eleanor Dunlop			Eleanor Dunlop	✓			
Bluebeard	16	George Scott			Betty Steele	✓			
Zuleika	17	Eleanor Rochester			Eleanor Rochester	✓			
Cinderella	18	Jean Glennie			Joan Westaway	-			
Cat	19	Margaret Webbern			Algie Johnston	✓			
Traveller	20	Marjorie Vine			Marjorie Vine	✓			
Announcer	21	Evelyn Noxon			Evelyn Noxon	✓			
Sandman	22	Mary Downes			Mary Downes	✓			



The Royal Academy of Music

LENT TERM, 1932

MONDAY, 4th JANUARY

TO

SATURDAY, 19th MARCH

(ELEVEN WEEKS)

Entrance Examinations from 1st January by Appointment.

Teacher's Training Course

Separate Series of Lectures may be taken.

Lectures on Rhythm, History and Appreciation, and Prosody.

Demonstration Lessons, under supervision.

First Lectures, &c., on Saturday, 9th January.

Full information, Prospectuses, &c., obtainable on application.

A. ALGER BELL,

Secretary.

7/12/31